538 /27 cont./ related that I Maipa was the daughter of the Sultan of Sumbawa. As such, however, she was of nobler blood than Datu Museng, and their marriage was thus likewise a forbidden tie. Matthes, Makassaarsche Chrestomathie /Makassarese Chrestomathy/, 1883: "Aanteekeningen, " p. 88.

[113]

singers (pakeso'keso') (3).

[533 534]

3. A singer who accompanies himself on a two-stringed violin (keso'keso').

593 In daily life the brother is, in the very first instance, the protector of his sister as a young girl. He is for her the "strong wall, " as the verse says (4). He likes to accompany

4. See Chapter III, p. 297.

her and the older women when they pay visits to kinsmen living elsewhere. He is the one who reacts first in case she is siri'; this is as much as to say that he immediately starts the pursuit and stabs if she should want to flee. He carries her as a bride out of the back rooms where she was dressed to the bridal bed in the front room. He is proud of her and of the fact that he may protect her.

[585]

601 The /nuclear/ family is clearly reflected in the kinship terminology (see list). It is apparent that only the members of the /nuclear/ family are indicated by individual terms and that for the rest the terminology makes distinctions only between generations. The distinctions made in ego's own generation,

565 643 /98 cont./ Several characteristics are linked to the Prince's group of relatives, and as such becomes status characteristics.

/99/ The Prince speaks of his slaves (ata), but if the adat community head were to speak of his slaves in the company of a man of nobility, it would make him ridiculous. The Prince regards the use of a certain kind of spear (lallung) at the ornament ritual as prohibited to anyone except his own kin group. Difficulties have never arisen about this, for it appeared that this type of spear is frequently unknown among members of the lower groups of relatives. But difficulties did arise concerning the use of the festive drum (ganrang) which is likewise exclusively reserved for kinsmen of the Prince. It turned out that the ganrang was regularly played in secret by others, too. In many cases the Prince winked at this practice, but when, in 1941, he heard that in a certain kampong the drum had been played where, in his [534] opinion, this should not have happened, he sent out the kapala concerned to investigate. No punishment followed the misdemeanor, and no prohibition for the future. The fact that the guest who had brought the drum with him came from outside Goa was accepted as an excuse, but only in order to prevent the further difficulties that would have resulted from an actual prohibition. Playing the ganrang is a privilege of the Prince of Goa; everyone, even the stranger, must comply with that. This fact corresponds to what was reported above about the amount of the sunrang for Buginese who in their own land have a much higher bride price (sompa) than the Prince of Goa, but who place themselves under his sunrang, at least formally, while they reside inside his kingdom.

565 634 643 At his inauguration the prince of Goa stands upon the Goan investiture rock where the prescribed ritual is performed on him. There he accepts the vows of faithfulness from the great of the realm and adat community heads. The last two adat community heads of Borongloë stood on the "Flat Rock"

177 /147 cont./ store, the Arab and Chinese storekeepers in
834 Macassar know that they cannot turn directly to the young girls to recommend their wares but that, for this purpose, they have to address the escorting man or older woman, while the younger ones talk among each other and thus make their wishes known. One who does not take these feelings into account runs the risk of being passed over at a subsequent visit to the store.

571 The separate domains of the sexes in the house and the
834 division of labor contribute to the fact that the prohibition against contact is carried out to a great extent in daily life.
[626] The strict sanction imposed on their violation lends a forced character to the relations between young men and girls. Contact may only take place in complete secrecy or, by way of exception, if it is expressly or silently permitted. In that case it is still tied to special regulations. There is never any uninhibited association. Some of these occasions will be described here.

527 After harvest, so-called pounding festivals (1) are
571

1. Called Adengka ase lolo, "the pounding of the young paddy."

[374] regularly held. These take place during the evening in the yard before the house by the /148/ glimmer of an oil lamp, preferably when there is a bright moon shining. For this, the pounding block is hung up in rattan strings, and while
[533 the girls pound, two or three of their closest male relatives
534] beat with sticks against the transverse axle of the block in a rapid and powerful rhythm. This sound is audible at great distances; the purpose is to attract young people from far and near to come and look. What they see is four girls

838 /155 cont./ 2. J. A. Slot: see Geneeskundig Tijdschrift voor Nederlandsch Indië, Vol. 75, pp. 811 ff.

838 548 Kawe kawe can be encountered in Macassar and in the large pasar places of /156/ South Celebes as male prostitutes who make themselves available in exchange for money for the performance of sexual acts. In some cases it appeared that these were young men who in their own kampong in the interior had a position analagous to that of Taking. They elected to live in a large place without their kinsmen rather than in their kampongs, where their activities are, as it were, constantly controlled and their sexual needs satisfied with greater difficulty.

[178] It may be assumed that the individuals who, in earlier times, showed homosexual tendencies and then found a place as bissu at the royal courts now populate the marketplaces as male prostitutes.

535 857 In this section on homosexuality, the Masri dance needs to be mentioned. The dancers are little boys from eight to twelve years of age. They dance in the simplest manner by tripping back and forth in a circle on a small surface and at the same time moving their hands and arms back and forth to the beat of the music. In so doing they do not strive for [534] any particular ideal of technique or beauty. A drum (rabana) and possibly a violin accompanies them. At the same time [533] they sing the little four-line verses (kelong) which are customary between young men and women. In this dance they are to a certain extent disguised. Around the head they have folded [838] a white cloth which likewise partly covers the face, thus a [832] kind of veil. The sexual stimulation which proceeds from the combination of verse, rhythm, and the little boys half-disguised as women, is the main thing.

177 535 838 The dance seems to have become known in South Celebes around 1928, and at that time it seems to have attained a

585 /179 cont./ expression. At the moment, so important for the
826 individual, when he meets his marriage partner, "the eye and
832 its environment" must be as good as possible, as one informant expressed it. /180/

585 Awaiting the Karuntigi Leaves

Awaiting the karuntigi leaves (amatamata karuntigi) (1) is,

1. B. F. Matthes, Woordenboek, p. 246.

in the first place, regarded as an important social event. On this occasion the bride (and likewise the bridegroom, each in his own house) sits on the wedding bed. It is the eve of the Moslem wedding. Many guests are present. Next to the bride a sister or cousin, as well as the bride's mother and a number of other older women are seated. All of them are in festive dress. They help the bride, fan her with cool air, move a hand, place a leg differently, or change the position of her head, so that she will not get any cramps in these parts of her body. For a bride must remain seated passively, completely immobile, and
534 with downcast eyes. The incense vessels burns, the drums are
533 beaten, and rojong songs are hummed. Before her stand a number of little bowls. One of these contains the finely cut leaves of the karuntigi (2), a second contains oil, a third powder,

824 822

2. The leaves, it is always stated, are of a reddish color. Red is the color of fire and life. Personally, I have never been able to observe anything but an ordinary green color. The leaves are chewed beforehand.

and a fourth water.

Javanese OE5 Batak OD5 Malays AN5
Nias OD11 Gorontolo OG4
Punan OC10 Moluccas OH1
Celebes OG1 Makassar OG6
Bali OF7 Borneo OC1

Mo MI G I 534 [118 cont.] Sumatra know the bonang, which they call tălèmpuăng or tălempòng and the Alfoer of northern Celebes call it kolintang, whereas in the Moluccas it is known as tatabuwan.

I MK Br Bt 534 The kĕndang, with which we are already acquainted, is also found everywhere and is played in the same manner, namely by putting the instrument on the lap and playing it with the fingers. Its name is gĕndang or gandang, a word that occurs in various languages of the archipelago. (Mak. ganrang, Bug. genrang, Daj. ganang, Bat. gondang.) Besides this kind of drum, another is used with only one side covered with skin, the tambourine, which is known on most of the islands as rabana (Jav. tĕrbang). It is played with the hand. Another instrument belonging to the same category as the gambang and MK MI 534 having wooden or metal keys is found among the Makassarese and the Malays of Sumatra's west coast. The latter call it kelèntang.

I 534 Besides the percussion instruments, which, with the drum, tifa, of the eastern parts of the archipelago, have all been discussed, we find a wind instrument, the flute, known everywhere Bl G P N 534 as the suling and played like a clarinet. [119] It is made of bamboo and has three, four, or six little holes. Special mention must be made of the nose flute, which is blown with the nose and not with the mouth and is used a great deal by the Niassans, the Punan, the tribes of central Celebes, the Balinese, and particularly on the Philippines (1).

1. Pleyte, "Recensie [review] van Dr. A.B. Meyer's Publicationen, etc., Vol. VIII), Nord Luzon," Ind. Gids, 1891, Vol. II, p. 1465.

I J 534 We also find stringed instruments on the islands beyond Java, and all the peoples who are at the same stage of development as the Javanese and who are Mohammedans have the rĕbab or arbab, the violin of Persian or Arabian origin.